

Grant from the National Choreography Project, sponsoring Ohad Naharin, who choreographed a successful, modern work *Tabula Rasa* for the PBT.

Patricia Wilde, as Artistic Director, has been instrumental in positioning Pittsburgh Ballet Theatre in the forefront of leading American dance companies. Ms. Wilde was a former prima ballerina with the New York City Ballet for 15 years, the first director of the Harkness School of Ballet, and for 13 years was associated with the American Ballet Theatre as ballet mistress, coach, and director of the American Ballet Theatre School.

The Pittsburgh Ballet Theatre has a very active year-round schedule with 56 performances at Heinz Hall in Pittsburgh and an additional 15 performances in the surrounding area. The Company also tours extensively throughout the year, and over its 17 years of existence, it has performed in 38 states, Canada, the Virgin Islands, and Puerto Rico.

The City of Savannah, in Georgia, selected Pittsburgh Ballet Theatre to be its resident company for three weeks of the year, performing under the banner of the Pittsburgh/Savannah Ballet.

The Pittsburgh Ballet Theatre's Official School has an enrollment of 500 and prepares the serious student for a career in dance. The Pittsburgh Ballet Theatre School offers academic training in collaboration with the Schenley High School International Studies Academy. This collaboration will enable exceptionally talented dance students to continue their high school studies while pursuing intensive, professional dance training.

Pittsburgh's growth and prosperity stem partly from a rich program in the arts, of which the Pittsburgh Ballet Theatre is a major component.

PATRICIA WILDE joined the Pittsburgh Ballet Theatre as Artistic Director in 1982. Known as one of America's foremost classical ballerinas, Ms. Wilde began her career at age fourteen with the Marquis de Cuevas Ballet Internationale. After one year she joined Ballet Russe de Monte Carlo and was immediately given solo roles.

At the New York City Ballet, where she was principal dancer for fifteen years, she danced every major role in the repertoire, many of them created for her by Mr. Balanchine. She made eight international tours with the company, dancing to great critical acclaim on the stages of the world's legendary theatres: the Bolshoi, the Kirov, La Scala, Covent Garden, the Paris Opera, as well as in Austria, Japan, and Australia.

As the first director of the Harkness School of Ballet in New York, Ms. Wilde established one of the world's most comprehensive training programs for young dancers. She assisted George Balanchine in establishing the school of the Grand Theatre of Geneva, Switzerland. For twelve years she was associated with the American Ballet Theatre, where she was ballet mistress and coach for the company and in 1979 was appointed Director of the American Ballet Theatre School. When she was appointed to the position of PBT's Artistic Director, she made many artistic changes which are responsible for the PBT's current position among the major ballet companies in the United States.

In 1984 Ms. Wilde served on the panel for the National Choreographic Project and for two years served on the Dance Panel of the New York State Council on the Arts. She is one of the judges for the Lausanne International Competition and is on the Board of Dance/USA.

been awarded to other than Soviet contestants. It was changed in honor of Ms. del Real. Yuri Grigorovich, Director of the Bolshoi Ballet, commented that Ms. del Real "... gave a memorable performance and deserved to have the prize."

Ms. del Real has danced most principal roles on the current repertoire of the Pittsburgh Ballet Theatre.

JANET POPELESKI, born in Manchester, Connecticut, received her initial training from the School of the Harvard and continued her studies on a full scholarship at the School of American Ballet as well as with Alexander Minz and Gabriella Taub-Darvash. Upon graduation from the School of American Ballet, she joined the American Ballet Theatre.

From 1976-79 Miss Popeleski was Prima Ballerina of the Iranian National Ballet and Scapino Ballet in Amsterdam; in 1980 she accepted a position as Principal Solist at the Deutsche Opera Berlin.

Miss Popeleski has danced the ballerina roles in Nicholas Bizozoff's *Swan Lake*, *The Nutcracker*, *Romeo and Juliet*; Birgit Cullberg's *Miss Julie*; John Butler's *Carmina Burana* and *After Eden*; Kenneth MacMillan's *Concerto*; Jiri Kylian's *Symphony In D*; Maurice Bejart's *Alf*; *Vous D'irez Je Maman*; Hans Van Manen's *Adagio Hammerklavier*; Balanchine's *Allegro Brillante*, *Apollo*, *Concerto Barocco*, *Four Temperaments*, *Pas de Dix*, *Serenade*, *Symphony In C*, and *Tarantella*, as well as the principal roles in *Sleeping Beauty*, *Cinderella*, *Coppelia*, and *Firebird*.

As Guest Ballerina with the Zurich Ballet in 1985, Miss Popeleski appeared with the Company on its first American tour dancing in Rudolf Nureyev's *Don Quixote*, Laslo Segel's *Nureyev Songs*, as well as *Augusta* with Mr. Nureyev in his production of *Manfred*.

Since leaving the Zurich Ballet, Miss Popeleski has pursued a successful career as a free-lance guest artist. In recent seasons she has appeared at the Teatro San Carlo, Naples, dancing *Romeo and Juliet* with Vladimir Shelvan, *The Nutcracker* with the Indiana Ballet Theatre, as well as Odette-Odile in *Swan Lake* and Aurora in *Sleeping Beauty* with the Vienna Festival Ballet.

During the 1984-85 Season, Miss Popeleski appeared as a Guest Artist with the Pittsburgh Ballet Theatre in *Swan Lake*, partnered by Jonas Kager, as well as in a series of Gala Performances at the Detroit Music Hall, dancing *Giselle*, *Act II* and *Don Quixote Pas de Deux* with Alexander Godunov.

As Artistic Advisor to the Xanten Festival in the Federal Republic of Germany, she coordinated a tour of Gala Evenings with the international artists through West Germany, Switzerland, and Holland.

She recently made her debut as Kitri in Mr. Bizozoff's production of *Don Quixote* with the Pittsburgh Ballet Theatre and is joining the PBT this Season as principal dancer.

TAMAR RACHELLE, of Ithaca, New York, joined the Pittsburgh Ballet Theatre in 1980. Her early training began in Ithaca and continued in high school at the N.C.S.A. where her principal teachers were Mimi Paul and Duncan Noble. Upon graduation from N.C.S.A. in 1977, she spent a short season with the Israel Ballet. Since rejoining the Pittsburgh Ballet Theatre, Miss Rachelle has danced soloist roles in most of the repertoire including *The Nutcracker*, *Swan Lake*, *Les Sylphides*, *Etudes*, *The Merry Widow*, *La Mer*, *Serenade*, and *The River*. She has also danced the principal roles in *The Nutcracker*, *Pas de Dix*, *La Ventana*, *Coppelia*, *Scotch Symphony*, *Rodeo*, and *Yerma*. She was promoted to principal this Season.

In great demand throughout the world, when her schedule permitted, she was guest teacher and coach both here and abroad to such companies as New York City Ballet, Joffrey Ballet, Dance Theatre of Harlem, The Royal Ballet of Stockholm, the International Summer Seminar in Cologne, Germany, the Heinz Bod Foundation in Munich, and in St. Moritz, as well as in Japan, Australia, and most recently in Korea.

MIGUEL CAMPANERIA was born in Cuba and was trained at the National Ballet School of Cuba under the guidance of Alicia Alonso, Fernando Alonso, and Azari Pineski. He joined the National Ballet of Cuba and was promoted to soloist at the age of 18. He won the bronze medal in the junior category at the prestigious International Ballet Competition in Varna, Bulgaria. He has also partnered Alicia Alonso in *Marguerite and Armand* and other ballets.

Upon leaving Cuba, Mr. Campaneria continued his ballet studies under the guidance of such teachers as David Howard, Patricia Wilde, Gabriella Taub-Darvash, Melissa Hayden, and Michael Maule. He has danced with Les Grands Ballets Canadiens, The Pennsylvania Ballet, The Harkness Ballet, and American Ballet Theatre.

In 1978 Mr. Campaneria joined the Pittsburgh Ballet Theatre as a principal dancer where he danced all the principal roles in the repertoire. After a four-year absence and dancing with the Ballet de San Juan, he returned to the PBT last Season as guest dancer and as a full Company member this Season.

MARIA TERESA DEL REAL, a principal dancer with Pittsburgh Ballet Theatre since 1984, was born in Miami, Florida, of Cuban parents and raised in Puerto Rico, where she began her study of ballet at the age of nine at the School of the Ballets de San Juan.

Ms. del Real also studied at the School of the American Ballet with Stanley Williams, Alexandra Danilova, Richard Kapp, Suki Schorer, and Muriel Stuart. She also studied with Robert Deyers, David Howard, Melissa Hayden, Michael Maule, Patricia Wilde, Valentina Perelyayev and Gabriella Taub-Darvash.

In 1976 Ms. del Real joined the Ballets de San Juan and at 18 became principal dancer. Fernando Bujones invited her and her frequent partner, Miguel Campaneria, to appear on the Gala program at Wolf Trap Festival in Virginia, where she was singled out by Anna Kisselgoff of the *New York Times* as "the surprise of the night." In the summer of 1983, Ms. del Real competed at the International Ballet Competition in Varna, Bulgaria, winning a Bronze Medal in the senior category and bringing to the United States its first medal in 10 years. She was partnered by Miguel Campaneria, who was awarded a special prize for best partner. Their performance in *Don Quixote Pas de Deux* was lauded as the single most impressive event at the Competition. Both Miss del Real and Mr. Campaneria were invited to the White House by President Reagan to receive his personal congratulations on their achievements in Varna.

In June 1985 at the Moscow International Ballet Competition, the magazine *Soviet Ballet* awarded Maria Teresa del Real a special prize for the best performance of American classics. This prize has always been presented for the best performance of classical Russian ballets, and had never before

PITTSBURGH BALLET THEATRE, INC.

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Artistic Director

Maria Teresa del Real

Tamar Rachelle

Laura Desiree

Paul S. Abrahamson

Holly Baroway

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2800 Liberty Avenue

Pittsburgh, Pennsylvania 15201

PIONEER ENTERPRISES, INC. WEST FARGO, N.D.

PRINTED IN U.S.A.

PROGRAM

THIRD SUBSCRIPTION CONCERT

Friday, November 21, 1986 8:30 p.m. Masonic Temple SCRANTON

Saturday, November 22, 1986 8:30 p.m. Kirby Center WILKES-BARRE

Kenneth Kiesler, Conductor

Walter Ponce, Pianist

The Infernal Machine (1981) Christopher Rouse

(b. 1949)

Symphony No. 4 Robert Schumann

In D Minor, Op. 120 (1810-1856)

Ziemlich langsam-Lebhaft

Romance: Ziemlich langsam

Scherzo: Lebhaft

Langsam-Lebhaft

INTERMISSION

Rhapsody on a Theme of Paganini, Op. 43 Serge Rachmaninoff

(1873-1943)

Walter Ponce, Pianist

Feste Romane (Roman Festivals) (1929) Ottorino Respighi

(1879-1936)

Circus (Circus Games)

Il Giubileo (The Jubilee)

L'ottobre (Harvest Festivals in October)

La Befana (Epiphany)

The appearance of Mr. Ponce has been made possible by the

Frances P. Nork Endowment Fund.

WALTER PONCE, PIANIST



Walter Ponce's remarkable debut at the

Metropolitan Museum of Art led *The New York Times* to conclude: "It all added up to

an impressive showing for a man who up to

now has kept his virtuosity and musicality to

himself in these parts." *High Fidelity/*

Musical America stated, "Ponce is a superb

pianist. He made an absorbing experience

out of everything he played."

Bolivian-born pianist Walter Ponce came

to the United States to continue his piano

studies at the Mannes College of Music and

The Juilliard School, where he received his

M.M. and D.M.A. degrees. He has per-

formed in virtually every state in America

and has appeared at major concert halls

such as New York's Alice Tully Hall, Town

Hall, Carnegie Recital Hall and the Library

of Congress. Solo and orchestral appear-

ances have taken him to Europe and South

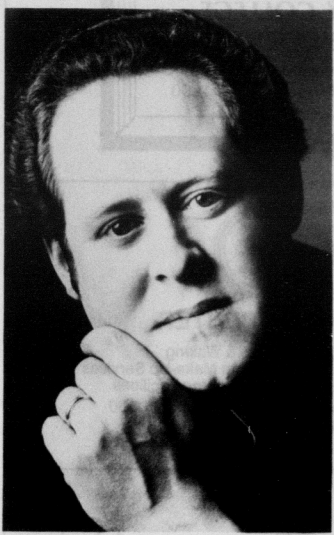
America, and his festival appearances include those of Ravinia, Aspen and Marlboro as well as Bermuda Festival, Cervantino Festival in Mexico and Inter-American Festival.

Recent highlights in Mr. Ponce's active musical life have included performances with the Chamber Music Society of Lincoln Center, Seattle Chamber Music Festival, San Francisco Chamber Soloists and a recital presented by Carnegie Hall on the "Emerging Artists" series. He has collaborated with such distinguished artists as Jaime Laredo, Elmar Oliveira, Nathaniel Rosen, Leslie Parnas, Zara Nelsova, and members of the Guarnieri, Juilliard, Cleveland, American, Lenox and Galimir Quartets. A genuine interest in contemporary music resulted in world premiere performances of works by George Crumb, Morton Gould, William Bolcom, George Rochberg, Hugo Weisgall, David Burge and Ezra Laderman. He premiered Mr. Laderman's Piano Concerto with the American Composer's Orchestra at Kennedy Center in Washington, D.C., and later in Philadelphia, Baltimore and at Lincoln Center in New York.

Mr. Ponce has recorded for CBS Masterworks, Vox Cum Laude, CRI and Library of Congress Recordings. About his most recent recital at Tully Hall in New York, Peter G. Davis wrote: "... an exceptionally talented pianist... the audience contained many distinguished musicians who know this pianist's worth and were eager to hear him play... Ponce's playing could hardly have shown more discipline, muscular control, or imaginative use of the piano's expressive resources. Better still is his ability to define and articulate each score with such balanced precision and unforgotten eloquence, creating a beautifully proportioned musical context..." (*New York Magazine*, May 13, 1985).

This page underwritten by Golden Business Machines.

KENNETH KIESLER GUEST CONDUCTOR



Kenneth Kiesler, Music Director of the

Springfield Symphony Orchestra, the Illinois

Chamber Orchestra, and the South Bend Sym-

phony Orchestra, has established himself as "an

intense and charismatic leader with a vibrant con-

ducting style" (*Omaha World Herald*). *High Fi-*

delity named him one of America's "Young Ar-

tists to Watch." In January of 1986 Kenneth

Kiesler conducted the American Symphony Or-

chestra at Avery Fisher Hall and won Second

Prize in the 1986 Leopold Stokowski Conducting

Competition, placing ahead of 73 other Ameri-

can conductors under the age of 35.

During Mr. Kiesler's tenure, the Springfield

Symphony has twice been named "Illinois Or-

chestra of the Year," quadrupled the number of

annual concerts, and performed its first tour con-

certs. The orchestra has enjoyed record-breaking

attendance and attracted national attention, in-

cluding broadcasts on over 70 member stations of

National Public Radio as well as on Armed

Forces Radio. Mr. Kiesler's artistic leadership

has also led to the formation of the Illinois Chamber Orchestra, which makes its New York debut at Alice Tully Hall as part of its East Coast Tour in March of 1987. As Music Director of the South Bend Symphony Orchestra he has inspired the establishment of the city's first full-time core orchestra which appears on its own series.

Appointed at the age of 26 to the post of Assistant Conductor of the Indianapolis Symphony Orchestra, Kenneth Kiesler conducted 150 concerts during the following three years, including subscription concerts, all-Mozart, all-Bach, pops and park concerts, ballet, opera and choral programs, educational concerts, and several pre-mieres at the annual Festival of Contemporary Music.

Mr. Kiesler has been acclaimed for his appearances as guest conductor with the Detroit Symphony, the Omaha Symphony, the Omaha Chamber Orchestra, the Portland Symphony, the Vermont Philharmonic, the Aspen Music Festival, the Indiana University Opera Theatre, and the Texas Chamber Orchestra where his performance of the Shostakovich Fourteenth Symphony led the *Houston Post* to write, "Kiesler brought the work to life in a performance that was vivid, beautiful, spine-tingling and technically handsome..." and commanded a fully mature, convincing interpretation." As lecturer, teacher and conductor, Mr. Kiesler has appeared on the campuses of Indiana University, DePaul University, Butler University, the Johns Hopkins University, the University of Notre Dame, the University of the South, the Aspen Music School and Southern Illinois University at Carbondale.

Born in New York City, Kenneth Kiesler graduated from the University of New Hampshire, was a Fellow in Orchestral Conducting at the Aspen Music School, and received the Master of Music degree at the Peabody Conservatory of Music of Johns Hopkins University where he held conducting assistantships in the orchestra and choral departments. His teachers have included John Nelson, Flora Contino and James Winer, and he was a member of Erich Leinsdorf's symposium for young conductors. Mr. Kiesler's biography appears in *Who's Who of American Music*, Classical Edition, 1983, and the *Who's Who in International Music*, 1985.

Kenneth Kiesler and his wife, Marcella, are the

parents of Laura Meredith and Adam Jordan.

This page underwritten by

Greater Wilkes-Barre Chamber of Commerce/CEG.

— yet another thrilling evening in the theatre; the Rachmaninoff and the Respighi took me into ethereal realms; the passion of the former is very wonderful, as is the dash and fire of the latter.